



**General Certificate of Education (A-level)
January 2012**

English Literature A

LITA3

(Specification 2740)

Unit 3: Reading for Meaning

Love through the Ages

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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JANUARY 2012 LITA3 MARK SCHEME

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- All four assessment objectives are tested equally in this paper.

Examining unprepared questions

This is a skills based mark scheme. This specification in English Literature is designed to encourage the development of the **autonomous reader**.

In this examination, candidates are presented with **unprepared material** and the **open questions** invite them to make links with **their individualised wider reading**. This means that the choice of content is the candidate's. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the candidate's choices.

How to mark

Examiners assess each answer out of 40. Remember that in this subject you will find that candidates often have varying profiles across the skill areas – a Band 4 candidate may well write a Band 2 paragraph, just as a Band 1 candidate may produce a glimmer of a conceptualised approach in one sentence. You should use the criteria across the four assessment objectives to determine which band **best fits** the answer.

Having identified the band, refine the mark. Begin in the middle of the band, then move up or down according to the candidate's achievement. When you have the total mark, conduct a review to ensure that the whole answer has been given sufficient credit.

Examiners should be open-minded as they read candidates' responses. Although the mark scheme provides some indicators for what candidates might write about, examiners must be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. No candidate should be penalised for failing to make certain points.

While examiners should note glaring factual errors and gross misreadings, they **should be open to the candidates' individual interpretations**. Well-argued and well-substantiated views must receive credit, whether or not the examiner agrees with those views. Remain flexible when a candidate introduces unusual or unorthodox ideas.

Question 1

Read the two poems (**Item A** and **Item B**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of these two poems.

In your answer you should consider the ways in which Donne (in **Item A**) and Jennings (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in the poetry of love.

Focus: Donne 'The Anniversary'
Jennings 'One Flesh'
wider reading in love poetry

Key Words: Two poems, compare, ways writers use form, structure, language, thoughts and ideas, wider reading.

INDICATIVE CONTENT

Note

The following comments are **intended to be neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

Examiners must always be open to the candidates' own interpretations and be prepared to reward any well-argued, relevant points.

Subject matter

Donne's speaker addresses his loved one on the occasion of the first anniversary of their meeting. He argues that, unlike other things, their love will never decay; because of their love, they are kings on earth, without any of the worries of kings. The poem concludes with a wish that they continue loving each other into old age.

Jennings considers her parents' relationship: although they might seem close they are actually far apart. Through time their love has cooled.

Form, structure and language

Donne's love-lyric addresses the loved one in a grand manner, using ten-line stanzas, in which three couplets are followed by a monorhymed quatrain. The rareness of this form and its elaborate pattern seem to suit the rareness of the love presented. The variation in line length also contributes to our sense of the poem's intricacy: in each stanza the first couplet is in iambic tetrameter, the next four lines are in iambic pentameter, the seventh line is in iambic tetrameter, the eighth and ninth are in iambic pentameter and the last line is a hexameter. Such formal richness suits the rich imagery that presents this rare and aristocratic love. The short seventh line emphasises the main point in each stanza – for example, the claim in the first stanza that the love of the two will never decay – and the final, longer, line ends each stanza with a flourish.

Jennings' lyric is more prosaic in form, with each of the first two sestet comprising a cross-rhymed quatrain followed by a couplet. The shorter stanza length seems to suit the more ordinary imagery and subject matter. The final stanza, however, offers a variation to the established form (unlike Donne's formal regularity). Jennings' final stanza concludes with a final line that rhymes 'grown cold' with 'they're old' in the fourth, reinforcing the sense that with age comes coldness. This is in contrast to the final sentiments of Donne's poem – that the couple's love will endure – which is reinforced by following the established pattern.

Donne's poem is consistently confident and celebratory – perhaps even triumphant – in tone and its sureness accrues with each stanza. The poem moves from the sense that their love will not decay, in the first stanza, to the sense that their love will help them attain a kind of immortality, or that it will be increased when their souls ascend to heaven. The final stanza counsels against fears and finishes by looking forward to their second year of love, with the wish that they should love nobly until they reach old age. The final sentiment is made more emphatic by the slight change in form: in the final hexameter line (or alexandrine) the caesura is earlier than in the preceding lines: it is after the second stress (fourth syllable) and is made more overt by the use of the colon. The poem ends with a triumphal sense of an ongoing 'reign'. The final line might also be taken as ending the poem on a hyperbolic statement – suggesting that the speaker looks forward not only to the second, but the sixtieth year of their love's reign, which would imply it is to enjoy a longer reign than any English monarch in history thus far. Alternatively some readers might see the specificity of the 'threescore' years as contradicting the earlier sense of timelessness.

'One Flesh' is less certain. The first stanza centres on images of the couple in their separate beds, the second develops from their cooling passion to suggest a growing coldness, even a regaining of chastity in their relationship. The final stanza expands on the implications of the first two, considering the paradoxes of their seeming closeness and actual separateness as well as the coldness that has resulted from the initial fire that produced the speaker. Unlike Donne's confident conclusion, 'One Flesh' ends with a question, prompting the reader, perhaps, to re-evaluate their view of love and the extent to which it really endures. The perspective also shifts: in the last three lines it is apparent that Jennings is not just a dispassionate onlooker, but the daughter produced by the relationship that she has been analysing.

Much of Donne's diction is regal. Some candidates might choose to view the love – reign parallel as a conceit, or an extended metaphor, that runs throughout the poem. Some candidates might view this as an aspect of metaphysical poetry. Candidates might explore some of the religious language, which they might see as typical of metaphysical poetry. For example, the way in which the love is 'blessed', or the sense that their 'souls' will rise and their love be 'increased there above'. The imagery of death, decay and destruction, and the contrast to the eternal endurance of love, might be analysed. The imagery of time might also be explored.

By contrast, Jennings' diction and imagery are much more quotidian. This is in keeping with her subject matter and the poem's domestic setting. Candidates might choose to comment on a variety of ordinary images, such as the lying in separate beds or the reading and looking at the shadows on the ceiling. Any of those images might attract detailed comment, for example, the homely image of the 'thread', which perhaps suggests sewing and basic repairs to clothing, is simultaneously an image of something that binds and something that is fine, or in danger of breaking. It might also suggest a tie in the sense of a constraint and not a bond of love, since it is able to 'hold' but 'not wind in'. Several images that have an insubstantial quality might be analysed, as might the imagery of cold and heat.

Jennings' biblical language might be contrasted with Donne's, which serves to elevate the status of the living relationship in the poem. The ironies of Jennings' allusion to the Bible and its sense of married couples being 'one flesh' might be analysed and seen as ironic. The inversion of the notion of chastity in the second stanza works in a similar way: rather than being an ideal state which one might preserve, for example through renouncing marriage and remaining devoted to God in a convent, 'Chastity' is something that the couple acquire through time, paradoxically, while they are married.

Candidates might contrast the position of the speaker in each poem: Donne's speaker is personally involved in the relationship; Jennings' speaker is an onlooker. Both positions suit the subject matter: Donne praises the love and is optimistic for its future; Jennings reflects on the ways in which love has turned cold.

Some might contrast the more balanced treatment of the couple in 'One Flesh' with the involved and one-sided treatment in 'The Anniversary', where there is a limited sense of the feelings of the loved one.

Wider reading

Examiners should be open to candidates making relevant references to their wider reading in the poetry of love in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

Candidates might relate the poems to:

- Poems that explore mature love
- Poems that reflect on relationships
- Poems that celebrate love
- Poems in which love has faded
- Poems that explore married love

References to wider reading in the other genres should not be credited.

A range of poems might be linked via poetic techniques. For example, relevant poems that use:

- Imagery of hot and cold
- Imagery of time
- Wit, conceits or other metaphysical features
- Poems in which the speaker is an onlooker
- Poems that use regal imagery
- Poems that use quotidian imagery
- Poems that use variation in stanzaic form, or metre for effect.

Reception

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

Mark Scheme – General Certificate of Education (A-level) English Literature A – Unit 3: Reading for Meaning – Love Through the Ages – January 2012

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-13	Candidates characteristically: a) communicate limited knowledge and understanding of the poems b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language .	Candidates characteristically: a) identify few aspects of form, structure and language in the poems b) assert some aspects with reference to how they shape meaning c) make limited references to the poems.	Candidates characteristically: a) make few links and connections between the poems b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate limited understanding of context .
Band 2 14-21	Candidates characteristically: a) communicate some basic knowledge and understanding of the poems b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language .	Candidates characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make some related references to the poems.	Candidates characteristically: a) make straightforward links and connections between the poems b) make basic use of alternative interpretations.	Candidates characteristically: a) communicate some understanding of context b) wider reading references may be simple , or undeveloped ; some references may lack relevance .
Band 3 22-31	Candidates characteristically: a) communicate relevant knowledge and understanding of the poems b) present relevant responses , using appropriate terminology to support informed interpretations c) structure and organise their writing into shaped and coherent prose d) communicate using clear, accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language b) explore analytically ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make fluent use of textual references/ quotations .	Candidates characteristically: a) develop relevant comparisons between the poems b) develop comparisons that address form structure and language as well as subject and theme c) communicate understanding of alternative readings , which may be informed by wider reading.	Candidates characteristically: a) use their understanding of the relationships between the poems and their contexts to inform their readings b) develop relevant wider reading links that are detailed and enhance the candidate's response to the poems c) explore the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4 32-40	Candidates characteristically: a) communicate relevant knowledge and understanding of the poems with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate using sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language with insight b) confidently analyse/ explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses d) demonstrate a conceptual grasp of the texts/ strong overview .	Candidates characteristically: a) explore connections between the poems confidently, developing ideas by comparison and contrast b) develop comparisons that address form, structure and language , as well as subject and theme in a mature, sophisticated manner. c) use alternative readings (which may be informed by wider reading) to illuminate their interpretations.	Candidates characteristically: a) use their mature understanding of the relationships between literary texts and their contexts to illuminate readings of the poems b) develop relevant wider reading links that are sophisticated and enrich the candidate's response to the poems c) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

Question 2

Read the two extracts (**Item C** and **Item D**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of the ways in which unfaithfulness is presented in these two extracts.

In your answer you should consider the ways in which Hardy (in **Item C**) and Shakespeare (in **Item D**) use form, structure and language to express their thoughts and ideas. You should make relevant references to your wider reading, ensuring that you include references to both **drama** and **prose**.

Focus: Extracts from *The Woodlanders* and *Troilus and Cressida*

Key words: Comparison, ways present, unfaithfulness, ways writers' choices shape responses, how wider reading contributes to understanding and interpretation

INDICATIVE CONTENT

Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

Examiners must always be open to the candidates' own interpretations and be prepared to reward any well-argued, relevant points.

Subject Matter

Grace deceives her husband, Fitzpiers, by implying that she had been committing adultery with Giles for some time before his death. She does this in part to take revenge on Fitzpiers, who had been having an adulterous relationship with Felice Charmond. Grace expresses her love for Giles openly. Fitzpiers utters no word of rebuke to his wife, but feels remorse for his own unfaithfulness; while keeping outward signs of emotion in check, he is deeply upset – even physically changed – by what he believes to be Grace's infidelity.

From a hiding place, Troilus watches his lover, Cressida, as she is courted by his enemy, Diomedes. Cressida gives Diomedes a sleeve, which she had received from Troilus as a love token. Moments later, she snatches it back, then kisses it, thinking of Troilus. Thersites, who also looks on unseen, views this as cunning flirtatiousness. Cressida talks of the love of the man who gave her the sleeve but refuses to reveal his identity; Diomedes vows to wear it on his helmet in the battlefield to goad its owner into a fight. Angered by Cressida, Diomedes is about to leave her when she calls him back and arranges to meet him later. Alone, Cressida bids farewell to her former lover, Troilus, and comments on her mixed feelings before exiting. Troilus, in anguish, finds it difficult to believe what he has seen.

Form, structure and language

Hardy creates an intimate scene in the small dwelling of Giles. His use of mostly dialogue, with some action and with minimal description is able to present the scene realistically as if it is unfolding before the reader. He also includes a narrative intrusion – which some

candidates may find didactic. It breaks the sense of realism and encourages the reader to see Grace's actions as illustrative of human nature. The intrusion also encourages the reader to feel sympathetically towards Grace and might mitigate the reader's sense that her deception is cruel.

The Shakespeare extract might be seen as more formally complex. The manner in which it is staged is both intimate and more public, as the audience not only watches the courtship of Cressida and Diomedes, but also the reactions of Ulysses and Troilus (as well as Thersites) who spy on the couple. It is perhaps more difficult, therefore, for the audience to know how to respond to the action than in Item C, in which the narrative, descriptions and dialogue make it easy for the reader to sympathise with Grace. Candidates may choose to comment on other aspects of the dramatic form such as the use of a prop (Troilus' sleeve); the stage action (for example, of Diomedes starting to leave and returning); the ways in which the asides of Troilus, or those by Thersites, increase the tension.

The Hardy extract begins and ends with moments of quiet. Both silent moments seem appropriately respectful towards the recently deceased Giles, but the final one and the tiny noise of 'dead leaves' which serves to heighten it seems appropriate for the new, more dead phase in the relationship of Grace and Fitzpiers as well as a fitting backdrop for the observations that Fitzpiers has become physically frail as a consequence of hearing of what he thinks of as Grace's infidelities with Giles. The (false) revelation of Grace's sexual relationship with Giles is addressed at the beginning of the extract, then its plausibility is underlined by Grace's tender movements towards Giles and her declaration of love for him. In the middle of the extract Fitzpiers asks more directly about Grace's relationship with Giles (which he thinks was adulterous) and there is a mini-climax as Grace affirms his fears and feels 'a thrill of pride' at having exacted a kind of revenge on her husband.

Hardy creates a contrast between the calmness and self-restraint of Fitzpiers and Grace's grief and emotional outbursts: the first of love for Giles, the next of outrage that Fitzpiers should imply any similarity between his Felice and her Giles. Fitzpiers's equanimity only wavers in the section when he fears that Giles's illness could have been passed to Grace through kissing, but her calm wish to die ends this phase of excitement, denying Fitzpiers the opportunity to take action and assume the role of her saviour.

Shakespeare's more complex structure employs several twists to heighten the audience's interest: from Cressida seemingly betraying Troilus by giving away his love token, to her change of heart and attempt to reclaim it; from her telling of her love for the one who gave the token, to her refusal to reveal his name; from Diomedes' love desire for Cressida, to his frustration at being led on; from his attempt to leave, to Cressida's assurances that retain his interest and set up another meeting. Shakespeare further heightens the tension and develops the complexity of the scene by shifting between the perspective of the hidden Troilus and Ulysses and the main interaction of Cressida and Diomedes'. Troilus' asides simultaneously heighten interest and provide a commentary on the action. The contributions of Thersites have a similar function (which some candidates might see as a choric one), although they contrast with Troilus' asides since they are characterised by a prurient desire for infidelity to take place, rather than a dread that it might. Rather than wanting to believe the best of Cressida as Troilus does, Thersites sees only the worst, viewing, for example, her attempt to snatch the sleeve as calculating flirtation. The crude comedy provided by Thersites undercuts the finer emotions of the title characters; his contributions also complicate the response of the audience, who otherwise might have empathised with the seemingly tortured emotions of Troilus or Cressida, but perhaps now view Cressida's actions more cynically.

The language chosen by Hardy makes it easier for the reader to sympathise with Grace. For example, she is 'wild with sorrow' and has been subject to 'cruelties that had attacked her'. Even when she is cruel to Fitzpiers by deceiving him about the nature of her relationship with Giles, the language allows the reader to understand her: her nature is 'subtly compounded' and Hardy's narrator states that her cruelty is isolated – it is 'the first and last' – and implies it is justified – it is only 'repaying' the many 'slights which she had borne at his hands so docilely'. The sense of Fitzpiers having received his just deserts is perhaps conveyed in the 'thrill of pride' that Grace feels. The reminder of Grace's former passivity makes the reader more likely to identify with her now that she has finally grown assertive. The descriptions of the effects of her words on Fitzpiers are dramatic – even melodramatic: he 'turned as white as the wall' and it 'seemed as if all that remained to him of hope and spirit had been abstracted at a stroke'. The descriptions of the silence and Fitzpiers's 'receding footsteps', heightened by the references to tiny sounds such as 'the cracklings of the dead leaves', might be seen by some to convey a sense of a relationship between husband and wife which seems more dead than the two lovers who have not survived. Such sombre imagery provides the backdrop for the more simple description of Fitzpiers's face, which has been 'wrought to a finer phase by thinness; and a careworn dignity had been superadded.' While some may feel a touch of sympathy for Fitzpiers, others might take the mention of 'dignity' to suggest that his suffering is deserved and from it might spring a reformed character, who might become worthy of respect.

The relationships between the characters and how we might respond to them are more complicated in the Shakespeare extract, but the language could support a number of ways of playing them. Candidates might analyse Troilus' speech beginning 'To make a recordation of my soul', in which he questions the veracity of his sense perceptions and meditates on the strength of feeling in his heart. Perhaps this might be compared to the speech in which Fitzpiers asks Grace gently to confirm his suspicions about her relationship with Giles.

While there is a variety of tone in the Hardy extract – from, for example, the wild grief of Grace, to her tenderness towards Giles, then Fitzpiers's sadness and abstraction, to his excited concern at the thought of the contagiousness of Giles's illness; the quiet resignation of Grace to face death, and so on – there is perhaps an even wider range in the Shakespeare. Most markedly there is the near sense of tragedy as Diomedes courts Cressida in the presence of Troilus jarringly juxtaposed with the irreverence of Thersites. This is perhaps most marked during and after Cressida's exit speech. The speech expands on the wider implications of her plight, considering her feelings and behaviour as part of a general fault in women, and even as she prepares to betray Troilus she communicates passionate feelings for him: she sighs 'farewell' and uses the more intimate 'thou' form when addressing him (in contrast to the usual 'you' which she uses throughout her interactions with Diomedes). Yet all such fine and complex feeling is undercut with one coarse couplet from Thersites: 'A proof of strength she could not publish more,/ Unless she said, 'My mind is now turned whore.'

Wider reading

Note

References to wider reading in any genre should be credited. Do check that, by the end of their second answer, the candidate has included (across both answers) at least one reference to wider reading from prose, drama and poetry. If a reference to a genre is not included, take this into account when you award the mark.

Examiners should be open to candidates making relevant references to their wider reading in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

Candidates might, for example, refer to relevant texts that explore:

- unfaithfulness/ questions of fidelity
- courtship
- voyeurism, scandal or prurience
- the views of outsiders towards lovers
- the difficulties faced by women in love
- disappointment/ pain caused by love
- extremes of emotion
- cunning behaviour in love
- love between people on opposing sides of a conflict.

Links to wider reading might be made via the techniques used in the extracts, for example, relevant texts that use:

- narrative intrusions/ other ways to comment on events
- multiple perspectives on love
- rhetorical devices
- spying/ hiding
- natural imagery
- ambiguity
- props or love tokens.

Reception

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

Mark Scheme – General Certificate of Education (A-level) English Literature A – Unit 3: Reading for Meaning – Love Through the Ages – January 2012

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-13	Candidates characteristically: a) communicate limited knowledge and understanding of the items b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language .	Candidates characteristically: a) identify few aspects of form, structure and language in the items b) assert some aspects with reference to how they shape meaning c) make limited references to the items.	Candidates characteristically: a) make few links and connections between the items b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate limited understanding of context .
Band 2 14-21	Candidates characteristically: a) communicate some basic knowledge and understanding of the items b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language .	Candidates characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make some related references to the items.	Candidates characteristically: a) make straightforward links and connections between the items b) make basic use of alternative interpretations.	Candidates characteristically: a) communicate some understanding of context b) wider reading references may be simple, or undeveloped ; some references may lack relevance .
Band 3 22-31	Candidates characteristically: a) communicate relevant knowledge and understanding of the items b) present relevant responses , using appropriate terminology to support informed interpretations c) structure and organise their writing into shaped and coherent prose d) communicate using clear, accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language b) explore analytically ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make fluent use of textual references/ quotations	Candidates characteristically: a) develop relevant comparisons between the items b) develop comparisons that address form, structure and language as well as subject and theme c) communicate understanding of alternative readings , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the items and their contexts to inform their readings b) develop relevant wider reading links that are detailed and enhance the candidate's response to the items c) explore the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4 32-40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate using sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently analyse/ explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses. d) demonstrate a conceptual grasp of the texts/ strong overview .	Candidates characteristically: a) explore connections between the items confidently, developing ideas by comparison and contrast b) develop comparisons that address form, structure and language , as well as subject and theme in a mature, sophisticated manner. c) use alternative readings (which may be informed by wider reading) to illuminate their interpretations.	Candidates characteristically: a) use their mature understanding of the relationships between literary texts and their contexts to illuminate readings of the items b) develop relevant wider reading links that are sophisticated and enrich the candidate's response to the items c) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.